

ATTRACTIONS OF THE STAGE

A New Play in Which Popular Kate Castleton Begins the Week at English's.

She Will Be Succeeded by Kiralfy's Latest Spectacular Success—Vernona Jarbeau at the Grand and Frayne at the Park.

Miss Kate Castleton's new play "A Paper Doll," which she will present at English's to-morrow night and until Thursday, promises to be as productive of laughter as her earlier play, "Crazy Patch." The piece is a musical farce-comedy written especially for Miss Castleton by Frank Tannhill, jr., who also is in the cast. The play gets its name from a picture in a pocket, on which depends the identification of the heiress. The character of the lowly heiress is played by Miss Castleton, who, of course, the central figure of the play. Found at the door of the house she finally commences life as the servant girl in a boarding-house. Being good looking and exceedingly lively she becomes a great favorite with the boarders, and is given a locket by one of them, which he has received from an elderly and wealthy spinster in the piece. Two of these lockets have been made, and when the elderly spinster finds Dolly in possession of one she at once comes to the conclusion that she is the heiress of the estate, worth \$75,000. Nobles, the boarder who gave Dolly the locket, naturally swears that he still has it, and the situation of things leads to endless and amusing complications. Mr. Harry Phillips has surrounded his star with a company in which are Peter P. Danley, who has an eccentric comedy part, Bertie Cootie, Frank Tannhill, jr., Miss Ada Deane, Pauline Duffield, Miss Maud Groom, and others. Miss Castleton will introduce her original song, "For Goodness Sake Don't Say I Told You," "Spider and the Fly" and other new selections.

Mr. Imre Kiralfy's gorgeous production of the Ravel pantomime "Mazulu, the Night Owl," will be seen the first time in this city at English's, Thanksgiving (next Thursday) matinee and evening and the week of the week. This is the most elaborate and costly production Mr. Kiralfy has yet given the public. Nearly one hundred people are employed in it, and it requires two special cars to transport the scenery employed. The result is that the presentation is a revelation in scenic and mechanical effects. All the scenery was painted by Robert and Amable, the famous scenic artists. Some of the sets, notably the change from the moonlit cemetery to a gorgeous palace, and that from a sunset in Constantinople to a marine view on the Bosphorus, are said to be really wonderful in their elaborate magnificence. There will be three grand ballets—the "Ballet of Sports," including the popular sports of the day, the "Ballet of the Amazons," the latter executed by handsome ladies clad in armor. A number of specialties are introduced, among which are the Dora brothers, the gymnasts; the Herbert brothers, also; Mr. John Le Clair, the equestrian and juggler. The advance of the week will begin on Tuesday, and the prices will be 25c, 50c and 75c and \$1.

Clever Vernona Jarbeau, one of the most popular artists who come to this city, will be the Thanksgiving attraction at the Grand the latter part of this week, opening her engagement with a special matinee on Thursday, and continuing until Saturday, with another matinee on Saturday. She will play in the splendid musical comedy "Starlight," which made such a favorable impression here last season. Miss Jarbeau is unique and inimitable in her particular line. Her acting is full of delicate abandon, and she is graceful and spirited in all of her work. She is particularly taking in her songs, French and English, while her topics are "The Beauty of Don't You Think?" has made a bit everywhere. She dances a tarantella which is a dream of graceful abandon. Her piece affords her an opportunity to display her talents, and has been largely rewritten, with new songs and music added. She has a company selected for musical comedy, including Alonzo E. Hatch, Harry C. Clarke, Harry Standish, Amy Brooks, Beattie Sigward, Lottie Almy, and others. Seats will be on sale for her engagement on Tuesday morning, at regular prices.

Mr. Frank L. Frayne, the most popular of all the sensational actors, will play at the Park Theater all this week, presenting a varied repertoire, which promises to greatly please the patrons of this house. His engagement will begin with "Mardo the Hunter," the scenes in which are transferred from California to the wilds of northern Siberia, and which will be given the first two days of the week. Among his striking scenes are the convict camp, a snow-storm, and the burning of the hut, which is one of the most realistic things recently seen on the stage. Mr. Frayne will also present the new "Si Slocum" and his new play "Kentucky Bill," which has never been given here but which is regarded as the strongest piece he has. In all his plays Mr. Frayne introduces his lion tamer, the largest one in captivity, his tiger, his jaguar, his trained bears and other animals. "Mardo" will be given Monday and Tuesday, "Si Slocum" Wednesday and Thursday, and "Kentucky Bill" the rest of the week.

Big Ella, who is the residuary legatee of Winnie Johnson, and who is a larger woman than the latter, will be the special attraction at the Eden Musee this week. In the graphic language of her manager, "She is bigger than a sprinkling cart." She actually weighs 780 pounds, and measures 118 inches around the waist. In addition to her new features will be Barnello, the human volcano, who drinks boiling oil and eats molten lead; the Fiji princess and her children; Dahoma, the Mexican giant, and others. The Musee is open from 12 p. m. to 11 p. m. daily, and the admission is 10c to 50c.

In their efforts to do everything at the Park that makes it a perfect theater of its kind, Messrs. Dickson & Talbot have been making some more improvements lately. The last of these is an elaborate electric light plant, which will be put in operation this week, and will illuminate the house inside and out, on the stage and in the auditorium. This will materially lessen any danger that may have been feared from fire, and makes the house very brilliantly lighted.

Guest of the Theaters.
Reader, Brazil! It is pronounced as spelled, Jarbeau.
Herrmann, the magician, will be at the Grand the first part of the week.
The matinee prices Thanksgiving day at all the city theaters will be the same as at night.
"A Paper Doll" is said to give Miss Kate Castleton better opportunities to display her cleverness than any other dramatic play by Frank Tannhill, jr.
Imre Kiralfy has secured the rights of a new spectacle, which will be produced simultaneously in New York, Paris, London and Vienna.
The "legitimate" is very strong this season. Frank Frayne introduced a lion, two bears, a hyena, a trained dog and two horses in his play.
Miss Minnie K. Gale, the stage beauty of the Booth-Barrett company, is rapidly coming to the front as a capable actress of leading legitimate roles.

The chorus girl of the period wears her floral favors pinned on the left hip. A lobby was where the reason is there is no other place where a painless pin can be put.
Lillian Russell declares that she will be twenty-six next Dec. 14. Zelle de Lussan will be twenty-eight. These are the ages of Miss Manole who is twenty-six, and so does Vernona Jarbeau. What a calamity had 1862 been omitted from history?

One of the most clever women on the stage is with Vernona Jarbeau's Starlight Company. An excellent actress, a charming lady, and a vocalist with few equals. These elements that are very rare, but this talented artist possesses all of them. She is one of the leading members of the company, and a very valuable one. Her name is Beattie Sigward.
"A Legal Wreck" after running seventeen weeks at the Madison-square Theater, was transferred, on Monday night last, to the People's Theater, where it met with the same success that it achieved during its long run at Mr. Palmer's house. Mr. Guillette's peculiar and unique comedy, which is original with "A Legal Wreck," places the piece in the front rank of this season's triumphs.

Joseph Jefferson and Stuart Robson will be the only comedians in England or America next season who will play legitimate comedy. Mr. Jefferson will continue in "The Rivals," and possibly "The Heir at Law." Mr. Robson will present the new romantic play by Lewis Mackaye, which will give him an eccentric character of Shakespearean flavor. In addition to this he

will have the exclusive control of "The Henrietta," surely the brightest and purest play since Goldsmith, with "She Stoops to Conquer," struck a mortal blow at the indecencies of Wycherly and Congreve.
There is serious talk of reviving "Uncle Tom's Cabin" in New York, with Alice Harrison as Topsy, Milt Barlow as Uncle Tom, and Ralph Delmore as Legree. This is a good starter for a cast, but if they ever expect to take the country by storm with "Uncle Tom's Cabin" they want a cast that will start with Legree as Topsy, Joe Jefferson as Uncle Tom, Clara Morris as Eliza, and Booth as Legree. A cast like that would catch the gallery, sure.

The well known theatrical firm of Jacobs & Proctor has been dissolved, and hereafter their interests will be entirely separate. Mr. Proctor, who has a dozen or more theaters under his control, will after the present season play first-class attractions only, and at regular prices. He also has an interest in several theatrical organizations, including Charles T. Ellis, the German comedian; Tom Craven's melodrama, "The Fugitive"; C. W. Coudock, in "Hazel Kirke," and Neil Burgess, in "A Country Fair."
Eddy's South, Imre Kiralfy's glittering spectacle of "Mazulu" is making a fortune for that energetic manager. The pantomime is a sensational array of handsome scenery, beautiful costumes and a variety of specialties. The season many new features and several specialty performers have been added to the performance, including Bibb and Bob, the musical clowns; Tommy Tet, the clown, who was so seriously injured last season at the New York Academy of Music, has entirely recovered and is again appearing in "Mazulu."

Gillette's big "She" has secured a financial triumph at the Fourteenth-street Theater, that has not been equaled in that house since J. W. Rosenquest has taken the management, with the exception of the splendid record made by "The Old Homestead." The new scenery by Phil Gatchler, the various remarkable spectacles and effects were all successfully produced, and the New York press are unanimous in their announcements of the immensity of this spectacular organization, which will continue at the Fourteenth-street Theater for two weeks, and then commence a tour of the chief cities, returning in April for a run at Niblo's Garden, New York.

Rest.
Let us rest ourselves a bit.
Worry—worry your hand to it—
Kiss your fingertips, and smile
It farewell a little while.
Weary of the weary way,
Let us rest ourselves a bit.
We have come from yesterday,
Let us rest ourselves a bit.
We are not tired, instead,
Of the weary way ahead.

Let us pause and catch our breath
On the side of the hill of death.
While we see the tender shoots
Of the grasses—not the roots.
While we yet look down—not up—
To the bottom of the gutter.
And the daisy, where they wave
Over the green home of the grave.

Let us launch us smoothly on
Life's billows of the lawn.
And drift out across the main
Of our childhood dreams again:
Voyage off, beneath the trees,
Over the field's enchanted seas,
Where the lilies are our sails
And our sorrows, nightingales.

Where no wilder storm shall beat
Than the wind that waves the wheat,
And no tempest burst shall show
The old laughs we used to love.
Lose all troubles—gain release,
Languor and exceeding peace,
Craving only the vast
Calm mid-ocean of the past.

Let us rest ourselves a bit.
Worry—worry your hand to it—
Kiss your fingertips, and smile
It farewell a little while.
—James Whitcomb Riley, in the Home Magazine.

A Jar of Rose Leaves.
Myriad roses fade unheeded,
Scattered in the dust of need;
When the roses bloom again,
Nursing or sowing, we can spare them.
But the choicest petals are
Shed in some dawn Orient jar,
And about and about within
Where we cast the rose leaves in.

Life has jars of costlier prices
Framed to hold our memories.
There treasure baby smiles,
Glimpses of a golden world,
All that made our childhood days
Sweeter than those golden days.
Where the faces our fortunes spin,
Memory, toss the rose leaves in!

What the jar holds, that shall stay;
Time steals all the rest away.
Cast in love's first vision world,
Bliss when uttered, bliss when heard;
Glimpses of a life's surprise;
Glimpses from a life's eyes.
Palm we risked our souls to win,
Memory, fling the rose leaves in!

Now more tender and more slow
Let the incense of the grove
Cast in shades of rapture brief,
Subtle mists of hope and grief,
Scented fancies of dangerous joys,
Covert dreams, narcotic joys,
Flavored with the taste of life,
Memory, pour the rose leaves in!

Quit that borderland of rain!
Cast in thoughts of nobler vein;
Mystic fancies of human breath,
Mysteries of love and death;
What if all this web of change
But prepares for some more strange,
If to die be to begin!
Memory, keep the rose leaves in!

IN BOSTON THEATERS.
An Indianapolis Lady Gossips of Hading, Coquelin and Other Dramatic Lights.

Special Correspondence of the Indianapolis Journal.
Boston, Mass., Nov. 23.—Suppose we start out with the intention of discussing Madame Jane Hading and M. Coquelin from a common-sense, every-day standpoint, leaving the feast of slaughter to the critical virtuoso. These last named are having a time of thorough enjoyment during the Coquelin-Hading engagement.

The first question is: Do the majority of people in the large audience assembled to witness the performance of this French and French-speaking company, honestly enjoy or appreciate it? No, I answer, decidedly, they do not. If one reads French fluently, speaking after the fashion of Americans taught in America, it is still impossible to follow these natives. As for those who know nothing of the language, in all honesty they are bored. I entered the Hollis-street Theater filled with a proud, strutting consciousness of my own French acquirments and capacity for enjoying the play. I determined the course of a libretto, before the first scene was ended I humbly called the indignant boy, acknowledging inwardly that the uttered sounds of the actors were to me like flowing bubbles internally, which burst between the larynx and palate.

Behind me sat two women trying their best to do the right thing. Each held a libretto which she studied all afternoon, occasionally taking a peep over the top of her guide book for a look at the stage. Throughout the performance I would hear enthusiastic bursts from them, such as, "Oh, isn't she lovely?" "What a great actor he is!" "Now, wasn't that clever?" Turning to gaze upon such enthusiasm I beheld them both immersed as I have previously stated. The problem is, did they gather loveliness, gracefulness and cleverness from the book of the play? Beside me sat an old gentleman of evident intelligence, who grew restless and looked decidedly bewildered at the progress of the play. Finally, towards the end of the first act, he turned to me with, "Madame, could I trouble you to tell me what Coquelin is for I cannot make out?" I reassured him by stating that neither Coquelin nor Hading would appear until the second act. The lady behind me, who had been so interested in vociferous applause at the right moment, and I have no doubt he was as appreciative as at least half the people in the house. It certainly does not follow that M. Coquelin and Jane Hading are not artists, because foreigners to their language are prevented from keen appreciation by that obstacle of a foreign speech. M. Coquelin is remarkable for his ability to make much of very little, as is demonstrated by his wonderful acting of the numerous magnificent parts cast to him in this week's repertoire. We are all familiar enough with Fro-Frou, La Dame aux Camellias, and L'Aventuriere (Home) to wonder previously how M. Coquelin can find the parts of the brother Arrival, in L'Aventuriere, and the father in Fro-Frou and Camille. Art with him seems to be the blending of a small creation with such consummate delicacy, strength and skill (as is the Malesher school of painting) that it stands out in bold relief.

What quaint and sudden quirk he displays in his countenance without contortions. This facial movement is not a prettification after the manner of his whole performance. His influence unassumingly takes possession of one as he becomes the supreme object of interest, even when speechless. Madame Hading lacks one element of beauty—magnetism. No one can deny her regularity of feature, but where is that subtle fascination which calls for more? Likewise with her acting, she has mastered all the mechanisms of her art to perfection. She is graceful and occasionally, but not in the use of her head, she is attractive—it does not appear to grow out from between her shoulders but to nestle between them as it were, in a caressing fashion rather than upon. Her voice is totally unmusical. This fact detracts from her power the instant she speaks. The supporting company is unusually good, but what a contrast to an Irving performance! In such a performance there are several little gems of melody, but the composer forgot his melody and failed in harmony. The greatest bit in the opera is a duet "Listen to My Tale of Woe," interpreted by Marie Jansen and Francis Wilson. Only a single phrase will express Wilson as Farragut, Professor of Etiquette and Dining, and is simply immense. In response to vociferous applause after an ensemble act the performers cross the stage and make a propitious group. The grand finale of the procession was Wilson, arrayed in what looked to be red sackcloth. Attached to the handle of a cart, he walked in a procession of being an imitation of a horse and little red wagon, done in an automatic, solemnly irresistible manner. How can the Casino, which is the lot of such a comedian when he takes to the road with his own company, as he expects to shortly? Evelyn Hall was as beautiful as a bashful dream, but she has a most ungrateful part, containing music far beyond her powers. Marie Jansen did a good day's work when she stepped into the shoes implied by Sadie Martin's capricious defection, for the part suits her exactly. The black ballet costume, made notorious by much comment, which Jansen wears in the second act, is certainly unique of its kind, suggestive of his satanic Majesty disguised in female black, tight and tulle. However, the piquant Marie is bewitchingly pretty in the title role. She is to be commended for the height attained in her profession in comparatively few years. Being a young girl she has received an ovation nightly during the engagement in the form of flowers and tumultuous applause.

The juvenile dramatic phenomena, nine-year-old Elsie Leslie, continues to fascinate large audiences by her life-like performance of Little Lord Fauntleroy. In Mrs. Burdett's play of that name. Apropos, Mrs. Burdett has just honored the Hub with a visit. She is warrantably interested in the success of her own production in the hands of the precocious child, who is the Little Lord every night with such ease and grace, who talks about Gilbert the actor as "My closest friend."

The Algonquin Club has this week taken possession of new quarters on Commonwealth avenue. This beautiful house of stone, decorated with marble pillars at the main entrance, has been in the process of building for the past year. Now that the time for occupation has arrived the club members are in a state of jubilee and pride of possession.

The minister who was imprisoned for teaching on the Common without a license is now released. Having secured the necessary permit for his open-air exhortations, the good work is resumed. His name is Davis. He is a man and one would be pleased to know a college graduate of varied attainments. He is tall and fine-looking, imbued with a spirit of low benevolence and martyrdom. I presume you have heard that the history used for teaching in our public schools has been removed through the instrumentality of the Irish Catholic city administration and a text-book substituted which contains no mention of history detrimental to the Catholic Church and indifference. This is rankling in a acrepost with native Bostonians. It is interesting to watch the struggle against the Irish Catholic power which is gradually assuming control.

A Fatal Admission.
New York World.
"Yes, sir, I love your daughter, and feel that I could make her happy."
"What's your business, young man?"
"I'm my father's partner, sir, in a manufacturing."
"Can I have her, then? My daughter shall never marry a man of leisure with my consent!"
It Was Behind Time.
Washington Post.
The decision of the National Base-ball League that a player shall not be put on a foul tip did not come quite soon enough to save President Cleveland.

Happy Thought.
Here is a name for Colonel Dan Lamont's new girl baby: Carrie Harrison Lamont.

THIS WEEK'S AMUSEMENTS



ENGLISH'S
OPERA HOUSE.

Three Nights and Wednesday Matinee, beginning To-morrow Night, special engagement of

The Idol of the Fun-Loving Public

The Popular Comedienne, MISS KATE

CASTLETON

And her company of Comedians, under the management of Mr. HARRY PHILLIPS, presenting

The Latest Laughing Success,

A PAPER DOLL,

In which Miss Castleton will introduce the greatest of all successes,

For Goodness Sake Don't Say I Told You!

Regular Prices, 15c to 75c. Secure seats in advance.

ENGLISH'S OPERA-HOUSE

3 Nights Only. 3

Commencing Thursday, Nov. 29.

Matinees Thanksgiving Day and Saturday at 2.

IMRE KIRALFY'S

SPECTACULAR MASTERPIECE,

MAZUL JARBEAU

WITH ALL ITS WEALTH AND SPENDORS.

In her bright Musical Comedy,

Transformation Scene of Transcendent Splendor.

Grand Metallic March of Amazons.

3 GRAND BALLETS 3

THE BALLETS OF SPORTS.

KIRALFY'S JAPANESE SATIRE.

THE BEAUTIFUL MIKADO BALLETS.

Bibb and Bobb, the Musical Marvels.

MONS. ARNOLD, the Great Grotesque.

Making in all one of the most brilliant spectacular productions ever presented in Indianapolis.

Prices, 25c, 50c, 75c and \$1. Thanksgiving Matinee same as night.

GRAND OPERA-HOUSE

OUR THANKSGIVING ATTRACTION!

THANKSGIVING MATINEE, Evening, and rest of week, the Charming Comedienne,

MISS VERNONA

"STARLIGHT"

SPARKLING WITH NEW MUSIC!

OVERFLOWING WITH NEW SONGS!

FUNNIER THAN EVER BEFORE.

"THAT'S ENOUGH, DON'T YOU THINK?"

THANKSGIVING MATINEE—Prices same as night.

Regular prices. Seats on sale Tuesday.

PARK ALL THIS WEEK

AFTERNOONS AND EVENINGS.

The Popular Heroic Actor

FRANK I. FRAYNE,

IN THREE GREAT SENSATIONAL PLAYS.

Mardo.

Wednesday and Thursday.

SI SLOCUM.

Friday and Saturday.

KENTUCKY BILL.

Introducing the Lion Ingersoll and the Royal Traveling Menagerie of Hyenas, Bears, Llamas, etc.; also, the Dogs Jack, Jerry, Dynamite and Tom, with the Horse Kentucky Boy.

Night Prices, 10c, 20c, 30c. Matinees, 10c and 20c.

THANKSGIVING MATINEE PRICES SAME AS NIGHT

EDEN MUSEE

SPECIAL ATTRACTIONS FOR THIS WEEK.

BIG ELIZA.

THE JUVENTE dramatic phenomena, nine-year-old Elsie Leslie, continues to fascinate large audiences by her life-like performance of Little Lord Fauntleroy. In Mrs. Burdett's play of that name. Apropos, Mrs. Burdett has just honored the Hub with a visit. She is warrantably interested in the success of her own production in the hands of the precocious child, who is the Little Lord every night with such ease and grace, who talks about Gilbert the actor as "My closest friend."

The Algonquin Club has this week taken possession of new quarters on Commonwealth avenue. This beautiful house of stone, decorated with marble pillars at the main entrance, has been in the process of building for the past year. Now that the time for occupation has arrived the club members are in a state of jubilee and pride of possession.

A BIGGER WOMAN THAN WINNIE JOHNSON.

ACTUAL WEIGHT, 780 POUNDS. BUST MEASUREMENT 118 INCHES

BARNELLO, the Human Volcano. THE FIJI PRINCESS and CHILDREN. DAHOMA, the Mexican Giant, and other new features.

10c Open Daily from 12 m. to 11 p. m. Admission Only 10c

GLOVES

1,200 pairs 4-button Kids at 48 cents.
1,600 pairs 4-button Embroidered, at 65 cents.
1,800 pairs from \$1 to \$2, fitted to the hand.
425 pairs Mosquetaire, Glaice and Undressed.

MEN'S KIDS AND MOCHE

75c, \$1, \$1.25, \$1.50, \$1.65, \$1.75 and \$2. Fitted to the hand.

Men's, Women and Children's Lined Gloves and Mittens

50c, 65c, 75c, 85c, \$1, \$1.25, \$1.50, \$1.75, \$2, \$2.25 and up.

Men's Working and Driving Gloves

HOGSKIN, BUCKSKIN, GOAT SKIN.
85c and \$1. \$1 to \$1.50. 50c to 85c.

WHOLESALE DEPARTMENT

200 dozen Ladies' Kids \$5.75 to \$8 per dozen net.
25 doz. Men's Lined Hog-skin, knit wrist, \$8.50 and \$9.50 net.
20 dozen Faced Mittens, cheap.

TUCKER'S GLOVE STORE

10 East Washington St.

WHO IS THIS MAN?

He is the man with the greatest and best record of any man in his class. He served the U. S. Government twenty-two and a half years, as

SCOUT, GUIDE AND INTERPRETER.

In 1866 he conquered the largest savage tribe of Indians west of the Rockies; in 1873 he killed and captured all of the hostile Modocs, accomplishing more effective service for the Government than any man, living or dead. He introduced Ka-ton-ka to the white people in 1876, and this simple Indian

medicine has accomplished more cures than any similar medicine known to civilization. The

first used it to eradicate the Poisonous Blood Taints contracted from the white adventurers. It cures

DYSPEPSIA, LIVER COMPLAINT AND DISEASED KIDNEYS.

All druggists keep it. It has been imitated and counterfeited. The genuine has the name blown in the bottle and a cut of the greatest Indian Scout,

Donald McKay, on White Wrapper, Red Letters.

ESTABLISHED 1859. HENRY COBURN COBURN & JONES

Oldest and Largest Lumber Yard and Planing Mill in the City

Both sides of the street, between Tennessee and Mississippi streets, one square west of Union Depot.

THANKSGIVING CARVERS LILLY & STALNAKER

AMUSEMENTS. 64 E. Washington St.

GRAND CONCERT

AT

TOMLINSON HALL

WEDNESDAY EVENING, DEC. 5.

A PROGRAMME OF UNEQUALLED EXCELLENCE.

BY AMERICA'S GREATEST ARTISTS:

MISS EMMA JUCH.

Prima Donna Soprano.

MISS HOPE GLENN,

Contralto of the Nilsson Concert Co.

MR. LEOPOLD LICHTENBERG,

Violin Virtuoso.

— AND —

MME. TERESA CARRENO,

The World-Renowned Pianiste.

MR. RICHARD HEARD, Director and Accompanist.

Advance sale of seats will commence on Thursday Morning, Nov. 26, at 9 o'clock, at the

warehouses of Messrs. D. H. Baldwin & Co., 95, 97 and 99 North Pennsylvania street.

Seats may be secured by mail, telegraph or telephone.

PRICES: Auditorium and Balcony, \$1 and \$1.50, according to location. Gallery, 50c.